

VIRGINIA
COMMISSION
for the



Virginia Commission for the Arts

ARTS IN EDUCATION

Resource & Handbook
Academic Year 2005-2006

We use a mirror to see our face and the arts to see our soul.
-- **George Bernard Shaw**

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Commissioners and Staff

Commissioners

		Term expires
David W. Briggs	Arlington	6/30/2009
Dr. Lucius F. Ellsworth	Wise	6/30/2009
Gary R. Grant	Danville	6/30/2007
Susan B. Hirschbiel	Virginia Beach	6/30/2009
Bonita Lestina	Fairfax	6/30/2008
E. A. McMath	Onley	6/30/2007
J. Roderick Moore	Ferrum	6/30/2007
Jacquelyn E. Stone	Richmond	6/30/2009
Beth A. Temple	Alexandria	6/30/2008
Rod Taylor	Chesapeake	6/30/2008
William F. Trinkle	Roanoke	6/30/2009
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Jody Wight, Secretary

The Virginia Commission for the Arts is the state agency that supports the arts through funding from the Virginia General Assembly and the National Endowment for the Arts.

The Commission distributes grant awards to artists, arts and other not-for-profit organizations, educational institutions, educators and local governments, and provides technical assistance in arts management.

Virginia Commission for the Arts

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Arts in Education Program Mission & Overview

It is the position of the Virginia Commission for the Arts that rigorous study of the arts should be a part of the education of every young person, whether the student wants to be a performer, a scientist, or a basketball player. Creative activity is a source of joy and wonder. The arts use complex symbols to communicate. Serious study of the arts requires analysis, synthesis, and evaluation. These thinking skills lead to improved academic performance in all subjects.

The workforce of the new century will need to be creative to adapt to rapidly changing circumstances. Children are naturally creative, and study of the arts helps to teach ways to channel this creativity.

Self-discipline and the ability to work as part of a team will be critical job skills. Dancing, acting, or playing a musical instrument instills discipline. Performing in a school play or playing in a marching band requires teamwork.

It is a global economy and we need to understand the cultures of our trading partners. Learning about the arts of other countries builds an understanding of the people. Teachers can use the arts to teach history, reading, and social studies. Mathematics, science and technology offer natural connections with the arts as well.

A complete curriculum in the arts includes both training in performance and in the creation of art work and the study of the history and theory of art, music, dance, drama, and creative writing. Study of the arts should be undertaken according to rigorous standards. Serious study of the arts is a model for learning in other disciplines.

The Commission supports artist residencies in the schools, arts curricula planning and design, innovative classroom projects that link the arts with non-arts subjects, and the educational programs of nonprofit arts organizations. None of these educational resources, however, take the place of sequential arts instruction in the classroom delivered by certified arts teachers and should be considered as reinforcing and expanding upon arts curricula. Although arts education is primarily the responsibility of state and local education agencies, the Commission also provides financial assistance to schools to design and upgrade arts curricula.

The Commission works in partnership with arts education associations, the Virginia Board of Education and [Department of Education](#), as well as arts organizations to promote arts education in all elementary and secondary schools in Virginia. The Commission has worked with Virginia's Fine Arts Education Leadership Coalition on policy issues and arts education advocacy, as well as the [Virginia Foundation for the Humanities and Public Policy](#) and the [John F. Kennedy Center for the Performing Arts](#).

The Commission offers funding which may support: 1. professional artist residencies designed to reinforce curriculum-based arts instruction provided by a school/school division; 2. the planning and development of curriculum-based, sequentially-organized arts instruction delivered by certified arts specialists; 3. creative classroom activities designed to link the arts with learning objectives in non-arts subjects; and, 5. supplemental arts experiences such as performances by touring artists or readings by professional writers. Grant awards are distributed through competitive processes involving statewide review panels or on a first-come, first-served basis, depending upon the funding program.

In addition to participating in education partnerships and providing financial assistance, the Commission serves Virginia's arts educators by participating on the steering committee of the Fine Arts Education Leadership Coalition and by serving on the Board of Directors of the [Virginia Art Education Association](#). In addition, Commission's [Grants Officer](#) serves on panels, conducts workshops, visits schools and attends conferences throughout Virginia.

Arts Education Funding Programs

The Arts in Education Funding Categories of the Commission include the following:

\$Artist Residency Program (PK-12): Reinforces existing curriculum-based, sequentially-organized arts instruction provided by certified arts specialists in elementary and secondary schools through residencies by professional artists.

\$Arts Curriculum Development Grant Program: Supports projects which are part of a larger, long-range strategy for developing and implementing curriculum-based, sequentially-organized arts instruction taught by certified arts specialists in elementary and secondary schools.

\$Teacher Incentive Grant Program: Promotes the development of innovative classroom activities that link the arts with Virginia's learning objectives in mathematics, science, social studies or English/language arts in elementary and secondary schools.

In addition to the funding categories listed above, the Commission has supported teacher institutes, statewide initiatives and arts education partnerships including:

\$Leadership in Arts Instruction Award: The Commission has been working with Virginia's State Board of Education and the Department of Education to identify and recognize exemplary support of arts education within local school divisions. Superintendents, principals and community arts leaders have been honored by the Commission and Board of Education at regular meetings of the State Board of Education.

\$Virginia Fine Arts Standards of Learning: The Commission worked with the Virginia Board of Education, the Department of Education, artists, and arts education leaders to update the Fine Arts SOL. The Commission and the Board of Education co-sponsored an arts education conference - *The Fourth R* - to familiarize school administrators with the new and revised SOL. The Commission and Board of Education recognize exemplary leadership by superintendents, principals and leaders of arts organizations through the Leadership in Arts Instruction Award Program.

\$Arts Education Partnership: The Commission funded an initiative to assess the status of arts education in the Commonwealth. The project was supported by the National Endowment, the Virginia Alliance for Arts Education and the Department of Education. A *Working Report* of Task Force findings, survey data, and recommendations was issued in late 1995. In addition, the Commission has worked with the Fine Arts Leadership Coalition, the Virginia Music Educators Association, the Virginia Art Education Association, the Virginia Foundation for Humanities, and the John F. Kennedy Center for the Performing Arts on professional development projects.

\$Information & Public Awareness: National Endowment funds provided to the Commission were used for a quarterly statewide publication which featured resource and research information, advocacy information, and feature stories about Virginia's schools and communities. In addition, funding was used to develop and implement a statewide public awareness campaign - *In Virginia, Arts Education Means Business* - designed to highlight the connections between the arts and developing the skills required by the workforce of the 21st century. The Commission uses its web site to promote its programs and services, and regularly shares information about funding and instructional resources through e-mail alerts.

\$Catch A Star Program: Initiated by the Virginia Alliance for Arts Education, the *Catch A Star Program* promotes student/family involvement in the arts throughout Virginia. The Virginia DOE assists with the distribution of materials to all schools throughout Virginia. The Virginia Commission for the Arts developed the materials for the program from 1996-97 through 2002-2003.

Artist Residency Program (PK-12)

The Artist Residency Program is a means of reinforcing and supplementing curriculum-based arts instruction provided by schools/school divisions (PK-12) by providing students, teachers, parents and community members with an opportunity to work with exceptional professional, producing artists. The program provides matching funds to place professional artists of various disciplines in residencies directed toward elementary and secondary students and their teachers. The program was developed by the Virginia Commission and is funded by the Commission and the National Endowment for the Arts. It is intended to encourage cooperation and collaboration among individual artists, teachers, administrators, students and the community-at-large, and to enhance existing basic arts curricula in the schools. The Artist Residency Program is not intended to supplant arts instruction delivered by licensed (certified) arts specialists.

Artist Residency Programs provide opportunities to learn about the critical, historical and cultural traditions of a particular art form or artistic discipline; to observe a professional artist developing his or her craft, serving as a role model of what the professional artist is and does; and opportunities for students, teachers, and community members to work directly in the medium.

The Artist Residency Program affords students, teachers and members of the community intensive exposure to the creative processes of one or more professional, producing artists. Additionally, the artist's experience and skill is deepened by observing the development of the student's interest in the work, by the verbalization of thought processes and by assessing the participant's perception of the art form. A well-planned residency reinforces curriculum-based arts instruction and promotes the value of the arts in the curriculum.

The more general benefits of the Artist Residency Program are to demonstrate the expressive capacities of the arts; to allow participants in the program first-hand experience with an individual whose work involves the production or interpretation of an artistic discipline; to stress the need for a program of sequential arts instruction as part of the basic curriculum; to enhance the community's cultural growth; to promote the value of the artist as a resource for other teachers and to prove the practicality of using an artist as a resource in the teaching of a diverse range of subjects; to develop an appreciation for the arts by program participants in quality performances and objects of art; and finally, to provide a forum for the artist to develop his or her talents and exhibit or perform the product of the artistic effort.

Residency lengths are determined by the applicant school or organization in accordance with Commission policies. The Commission will give priority in funding to residencies of longer duration.

The Commission is concerned that a "visit" or a "short-term" residency is little more than a performance/exhibition or assembly. The Artist Residency Program seeks to forge a creative bond between the artist and the students and community and this requires time and shared goals. Such goals can hardly be identified - let alone reached - in a brief period of time. Therefore, while the Commission allows residencies of less than 10 full days for **first-time applicants**, the Commission strongly encourages residency programs of more than 10 full days at each participating site, even for first-time applicants. Returning applicants are required to develop residency programs of at least 10 full school days. Residencies must take place during the regular school day. Applicants may not develop residency programs which use an artist for partial days, after-school programs, etc.

During the residency an artist divides his or her time among a variety of activities. Although a substantial portion of time (50%) is spent pursuing his or her own work (on-site), the balance of the residency is devoted to student workshops, teacher workshops, special classroom programs, public activities and lecture/demonstrations. Residency programs must include a student core group (at least 10 sessions), at least one workshop for teachers, artist studio time (on-site), and a public activity

component. These components are **not** optional. Every participating residency school/site must develop a residency program which includes each component at each site.

Virginia elementary and secondary schools and private, federally tax-exempt schools that are in compliance with the Civil Rights Act, the Americans with Disabilities Act, and the Rehabilitation Act, and meet the Commission's Basic Eligibility Requirements may apply for funding through this program. Not-for-profit, tax-exempt arts, service or civic organization may also apply, however they must work in partnership with a school or school district and planning and implementing the residency. All residency activities must take place **in a school during the regular school day**.

Artist Residency Program Arts Disciplines

The *arts* encompass architecture, creative writing (fiction and poetry), dance, film/video, folk arts, music, theatre, and the visual arts/crafts. Residencies are intended to supplement existing arts curricula. However, if music instruction is offered within a school, a residency need not necessarily feature a musician. An actor or a dancer might be engaged to enhance the music curriculum, for example. The expertise of the residency artist(s) can be used creatively and residencies can augment the arts curriculum in innovative ways. The following arts disciplines may be incorporated into Commission-funded Artist Residency programs or combined in multi-disciplinary residency programs:

<**Architecture/Environment**: Professional designers focusing on landscape architecture, urban design, city and regional planning, interior, industrial and other recognized design professions

<**Creative Writing (fiction and poetry)**: A practicing, published poet/fiction writer

<**Dance/Movement**: Residencies in ballet, ethnic, folk, jazz and modern dance as well as basic movement techniques/training

<**Film/Video**: Residencies featuring a film maker, radio or television producer or a media artist

<**Folk Arts**: Residencies pertaining to oral, customary material and performance traditions informally learned and transmitted in contexts characteristic of ethnic, religious, linguistic and/or regional groups

<**Music**: A professional musician(s), composer(s), or music ensemble in residence

<**Theatre**: A residency by a professional actor, director or theatrical company (including mime and puppetry)

< **Visual Arts/Crafts**: An artist residency involving a practicing, professional visual artist (painting, sculpture, print-making, photography or crafts)

NOTE: Residencies involving more than one discipline which are interconnected must be clearly described as interrelated. Residencies which involve more than one discipline in which each discipline is discrete should be clearly described as such.

Artist Residency Program Required Components

- Student workshops (general)
- Student core group workshops (intensive workshops - at least 10 sessions)
- Teacher workshop
- Studio time (on-site) for personal work for each artist at each site
- Public activity/ies

All participating sites must include all residency components. Artists must be on-site during the regular school day for full school days and should be provided with appropriate facilities for studio work. Approximately 50% of the artist's time should be devoted to his/her work (on-site). The program is intended to reinforce the curriculum-based arts instruction delivered by the arts specialist(s) for the school/school division. The residency program may not be used to supplant this arts instruction.

Artist Residency Program: Eligible Sponsor Applicants

The following educational institutions and organizations may apply:

\$ Individual elementary and secondary schools in Virginia which meet the Commission's Basic Eligibility Requirements (see [Guidelines for Funding 2004-2006](#))

\$ Public school divisions (districts/systems) in Virginia (**NOTE:** It is not the intention of the program to have an artist make brief visits to several schools over a period of several days - the artist must be in residence for the minimum required number of full school days at each participating site and each site must include all residency components on-site)

\$ Private, federally tax-exempt schools that are in compliance with Title VI, Section 601, of the Civil Rights Act, the Americans with Disabilities Act, and Section 504 of the Rehabilitation Act

\$ Not-for-profit, tax-exempt arts councils, museums, arts centers, etc. (residencies must be in partnership with a school or school division and all residency activities must take place in a school during the regular school day)

NOTES: Grant funds may not be used for any artist not listed on the current Artist Residency Program [Artist Roster](#). The resident artist is **not** to take the place of a faculty member. The Artist Residency Program does not provide funding for staff/instructional positions.

Artist Residency Program: Sponsor Application Review Process

Advisory panelists are appointed by the Commission for the Arts from a roster of artists, administrators, and educators nominated from all areas of the state. The [Arts in Education Statewide Advisory Panel](#) makes funding recommendations to the Commission. The Commissioners make all final funding decisions. The Commission and Arts in Education Advisory Panel review all requests from potential Artist Residency Program sponsors using each of the following criteria:

- ❗ Complete, concise *residency program description* (all required components, how the components will work together, residency goals, participants, schedule, how the residency will reinforce existing the arts instruction, etc.)
- ❗ *Residency planning and evaluation* components, including artist's involvement
- ❗ *Integration* of all residency components *with existing curriculum-based arts instruction*
- ❗ *Financial information* (budget including only eligible expenses, cost-effectiveness of proposed budget, financial need, etc.)
- ❗ *Administrative ability* of each Local Residency Coordinator and applicant school(s), school division or organization(s)

NOTE: The name of each artist selected from the roster must be noted on the [sponsor application](#) and each artist selected must participate in the residency planning process as a member of the planning committee. The [Artist Roster](#) is available on the Commission's web site.

Artist Residency Program: Income/Expenses (Budget)

Generally, the Virginia Commission for the Arts will award grants of no more than 50% of the cash cost of the residency. First-time applicants, however, may apply for up to two-thirds (2/3) of the cash cost of the residency. **Non-cash or in-kind contributions are not allowable as part of the match in this program.** Only the following residency expenses are allowable:

- Salary for the Resident/Visiting Artist(s) (suggested minimum salary is \$125 per day; however daily rates/fees are negotiated with each artist - see [Artist Roster](#))
- Consumable materials for the artist's workshops
- Consumable materials for workshop participants
- Travel for the Resident Artist(s) (at the standard rate per mile)
- Honorarium for the artist for one on-site, pre-residency planning day (during the fiscal year of the grant)
- Artist Residency Program documentation (slides, audio or video cassette, anthology)

NOTE: Do not include any other expense items in your proposed budget. They will be excluded by the Arts in Education Advisory Panel and Commission. Administrative expenses are **not** allowable in this program. Allowable expenses include **only** the expense items listed above. **Funds from other Commission programs may not be used to match any portion of residency income.**

Artist Residency Program Artist Selection

The selection of an exceptional professional artist is critical to the success of each artist residency. The Arts in Education Advisory Panel reviews the residency program description with special attention paid to the involvement of the artist in the planning/evaluation process, the age-appropriateness of the activities, the selection of an artist who can successfully implement the goals and objectives of the programs, etc. The Commission strongly encourages each sponsor conduct personal interviews with potential artists before making a final selection. Additionally, the Commission suggests that sponsors request that each artist selected for an interview provide the school with a sample lesson plan which describes specific residency activities for the various participants. Selection of the artist(s) is one of the most critical aspects of the application process and sponsors should screen potential artists carefully before making a final selection. Recommendations from previous Artist Residency Program sponsors are also helpful. Sponsors are encouraged to consider potential artists from outside the immediate area of the school or organization. **Applications must include the name(s) of each artist selected by the sponsor or the application will be considered incomplete and will not be reviewed.** It would be very difficult, if not impossible, for residency program sponsors to develop a comprehensive and meaningful residency program and application without having first selected the artist(s). In addition, it would be difficult for the Advisory Panel and Commissioners to assess the residency's potential and appropriateness without knowing the artist(s) selected.

Please keep in mind that each residency program application is considered by the Arts in Education Advisory Panel and Commission each year. Previous participation in the program does not guarantee future participation. Although an applicant may have been funded in the past,

applicants must understand that funding is limited and the program has become increasingly more competitive each year.

Professional artists wishing to participate in the Artist Residency Program must be included in the *Artist Roster*. Applications are accepted throughout the year. Artists selected by the panel will be added to the current *Artist Roster* and will be eligible for participation beginning with the 2006-2007 academic year. [Application forms](#) and information are available for both artists and residency sponsors through the Commission. Previous participation by an artist in a Commission-funded residency will not guarantee selection for the *Artist Roster*. Artists not included on the *Artist Roster* may not participate in Commission-funded Artist Residency Programs. Artists selected may be approved for inclusion in the *Artist Roster* for up to four years.

Any changes in residency activities as described in the original application (budget, artistic personnel, on-site coordinator(s), scheduling, etc.) must be approved by the Commission **prior to the beginning of the residency**. The request for approval of the change(s) must be submitted in writing and must include all necessary information for proper evaluation of the request. Non-compliance with this policy, or any other policy of the Commission, can result in loss of funding. The authorizing official of each applicant school or organization is required to review and sign the application (see the Certification of Assurances section), and the Grant Conditions Agreement, which acknowledge the applicant's understanding of the Commission's requirements and policies.

The Commission requires that each Artist Residency Program sponsor develop and send a schedule of all residency activities to the Commission by November 1 (for fall semester residencies) or February 1 (for spring semester residencies).

All residency sponsors are required to execute a contract with each residency artist(s). The contract should specify the requirements and expectations of the sponsor, including payments, schedules, purchase of supplies, ownership of art produced during the residency, etc. The contract should be signed by both the sponsor and the artist. A copy of the signed contract must be submitted to the Commission before the residency begins. Contracts with any artist(s) not previously approved with the original application may not be drafted until the Commission has approved the change in artist(s). A sample contract is included in this booklet. Sponsors are not required to use this format.

Applicants are expected to read the current *Arts Education Resource Book* and the [Guidelines for Funding, 2004-2006](#), prior to submitting an application. Draft applications may be submitted to the Commission for comments up to six weeks before the published deadline. The submission of a draft application is not required and will not guarantee funding. All draft applications must include all the required information and attachments to be accepted for review by the Commission.

[Residency sponsor applications](#) (including all required supplemental materials and attachments) must be received by the Commission on or before 5:00 p.m., April 1, 2005 (for 2005-2006 academic year residency programs). Applications and/or supplemental materials received after April 1, 2005, will be returned to the applicant. Incomplete applications will not be reviewed.

Artist Residency Program: Artist Roster Review Criteria

Only those artists listed in the current [Artist Roster](#) are eligible to participate in a Commission-funded residency. Each artist has been reviewed by statewide panels on the following criteria:

- Quality of the artist's work, exceptional talent within the art form (samples of **current** work by the artist are required as part of the application);
- Sustained, high level of performance throughout an artist's career and **current** exhibition/performance/publication record demonstrated through an up-to-date professional resume;

- Effectiveness and impact of the artist's proposed residency activities on arts curricula in Virginia's elementary and secondary school(s);
- Experience in workshop/residency settings, particularly in elementary/secondary schools;
- Appropriateness of proposed activities included in the artist's description of residency activities (artists must be prepared to provide schools with an outline of activities and content);
- Ability to stimulate, communicate about and reinforce arts instruction in Virginia's elementary and secondary schools by serving as a resource for the participants, faculty and community;
- Local, regional, national and international exposure as a professional artist;
- Education and continued career development/training.

Virginia-based or out-of-state professional artists are eligible for inclusion in the *Artist Roster*.

Artist Residency Program sponsors should interview potential artists selected from the roster prior to making a final decision. In addition, applicant schools or school divisions are encouraged to speak with representatives of schools where the artist(s) served previously. Artists selected to participate should be involved in planning the residency activities and should be available to assist the school/school division with grant application to the Commission.

The applicant school or school division is responsible for preparing the residency sponsor application and any attachments; however, each artist selected must be an active member of the residency planning committee and assist with the development of each activity with the components, the residency budget, program evaluation, etc.

An honorarium for the artist for one pre-residency on-site planning day may be included in the residency program budget. The planning day must take place on-site during the fiscal year for which the grant was awarded and well before the residency begins. Schools are not required to include this pre-residency planning day; however it is strongly recommended.

Artist Residency Program: Length of Residency Program(s)

First-time residencies: Priority in the Artist Residency Program is given to residencies of at least 10 days. However, in order to encourage participation by individual schools, first-time applicants may apply for funding for residencies of from 3 to 9 full school days (at each site) or residencies of up to an entire school year. All residency components must take place at each site during a residency.

Short-term residencies: Short-term residencies are 10 full days in length and serve as a bridge between the 3-9 day residencies for first-time sponsors and the long-term residencies encouraged by the Commission. All returning applicants are required to develop residency programs of at least 10 full days at each residency site. All residency components must take place at each site during the residency.

Long-term residencies: Long-term residencies (11-40 full days) provide each artist(s) with opportunities to work more intensively with a greater number of students, teachers and community members, and additional time to devote to their own work (on-site). All returning applicants are required to develop residency programs of at least 10 full days at each residency site. All residency components must take place at each participating site during the residency.

Extended residencies: Residencies of more than 40 full days are considered extended residencies. As with the long-term residencies, extended residencies provide greater access to the artist, more time for in-service sessions, additional opportunities for community projects, greater flexibility for public performances and exhibitions, and opportunities for more intensive and comprehensive student participation. Additionally, they provide each artist(s) with flexibility in

scheduling studio time and completing work on-site. Visiting Artists may be engaged to augment the work of the Resident Artist during extended residencies. All returning applicants are required to develop residency programs of at least 10 full days at each residency site. All residency components must take place at each participating site during the residency.

The Commission encourages long-term and extended residencies, in particular, for returning sponsors. Short-term residencies can provide a foundation for new sponsors upon which the long-term/extended programs can be built in future years.

Residencies may be designed around a multi-year plan. However, the applicant must apply for funding each year. Multi-year residency programs are not guaranteed funding from year to year. In addition, generally the Commission will not fund the same type of residency and/or the same artist for more than three years.

Returning sponsors who wish to apply for funding for the same artist(s) and/or the same type of residency program must detail the rationale for continuing with the same type of residency in the application. Returning sponsors are also required to document the impact of previous Artist Residency Programs.

Questions regarding residency length or any aspect of the program should be directed to the Commission prior to submitting an application. Applicants should set up a planning committee early and begin planning residency activities well in advance of the final sponsor application deadline. The next application receipt deadline for sponsors is 5:00 p.m., April 1, 2005 (for academic year 2005-2006).

NOTE: Scheduling is the responsibility of the Local Residency Coordinator working in cooperation with each artist and other members of the residency planning committee. The Commission expects that each artist will be on-site for full school days throughout the course of each residency. The sponsor is not required to schedule consecutive days for the residency. The contract between each artist and the residency sponsor should include the schedule/dates for all residency activities.

Artist Residency Program: Required Components

The Virginia Commission for the Arts requires the following components be included in each participating site's Commission-funded Artist Residency Program:

- ! Student workshops (general)
- ! Student core group workshops (intensive workshops - at least 10 sessions)
- ! Teacher workshop
- ! Studio time at each site for each artist (up to 50% of each full day)
- ! Public activity/ies (performance/exhibition/assembly, etc.)

These components are required by the Commission. Applications which do not describe each component and how they will work together to enhance the basic arts instruction provided by the school(s) will be considered incomplete. Residency activities must be conducted on-site. Artists must be "in residence" for full school days at each site during the residency.

The "core group" noted above refers to a group of students interested in working more intensively with the artist(s) designated to work closely with the artist for at least 10 sessions in all extended, long-term and short-term residencies. The Commission strongly suggests that Artist Residency Program activities should not be limited to students designated as "talented and/or gifted." Special one-time activities for other students, parents, faculty, community members, etc. are allowed but may not take the place of the core group workshops. These special large group activities might include performances, exhibitions, readings, open discussions and lecture/demonstrations. Residency

sponsors should indicate the number of students in the core group, how they were selected, and specific core group activities.

On-site studio time for each artist must be provided by the sponsor during each residency. The Local Residency Coordinator should use this activity as an opportunity to interact with the artist. It is primarily intended for the artist to pursue his/her individual work. The studio must be "on-site" so that students, faculty, staff and community members might observe the artist's work in progress and discuss techniques, the artistic process, etc. Some artistic disciplines lend themselves more easily to the concept of on-site studio time as a vehicle to observe work in progress. Nevertheless, all residencies, regardless of the arts discipline, must include a studio time component. Artists are not to be expected to work in the classroom for full school days. Providing studio time for each artist reinforces the concept of the arts as a profession and the artist as a full-time professional. The artist should devote one-half of each full day's time to residency activities and one-half to working on his/her personal artistic development. Flexible scheduling is absolutely essential for the artist(s) to address professional responsibilities (exhibitions, readings, performances, etc.) outside of the residency activities. The artist may not serve as the Local Residency Coordinator.

At least one formal workshop designed for teachers must take place at each site in Commission-funded residency programs. The workshops provide teachers with ideas for classroom activities and future arts projects and enhance basic arts instruction. Teacher participation in all classroom activities is **required** and may not substitute for a workshop designed specifically for faculty/staff.

Facilities & Equipment Checklist

Design Arts, Media Arts, Music, Traditional Arts, Visual Art & Crafts:

- Space requirements for demonstration of the artist's personal work and for the artist to work with students/teachers and other participants
- Equipment requirements for the artist/discipline such as cassette deck, tuned piano, slide projector, etc. (consult with the artist selected or an artist in the same discipline prior to submitting the application to the Commission)
- A space which can be locked for the artist to keep personal belongings and materials and a private office area for consultations/personal work and belongings

Dance and Creative Movement:

- Performance/rehearsal space of adequate size with wooden floors
- Private office area for consultations and a space which may be locked for personal belongings
- Cassette deck, tuned piano, etc.
- Technical needs (lighting, sound system, space, make-up, costumes, etc.)

Poetry and Fiction (creative writing):

- Private office area for consultation and a space which may be locked for personal belongings
- Supplies, facilities and the assistance necessary to develop an anthology (if included as

a part of the residency)

• Secretarial assistance needed in the compilation of residency materials, anthologies (this is considered an administrative expense and cannot be included in the budget for the program)

Theatre:

• Space for demonstrations/rehearsals if a stage area is not available

• Technical needs (lighting, sound, costuming, make-up, music etc.)

• Dressing rooms for male and female participants

• Private office area for consultations and a space which may be locked for personal belongings

In addition, residency sponsors will be expected to provide the following:

• Studio equipment requested by the artist(s)

• Storage space which can be locked for work in progress

• Adequate storage space for materials

• Roster of students and participating faculty members

• Schedule of all activities

• A contract with each artist that details services, schedules and expectations signed by the sponsor (and artist) prior to the start of the residency

• Program evaluation forms (available from the sponsor or through the office of the Commission)

• Information about procedures/policies which might affect the artist or residency participants

NOTE: The applicant must consult with each artist prior to preparing an application so that the budget will accurately reflect appropriate consumable supplies, time, and materials, etc., which may not be covered in this handbook. Each artist must be part of the planning team or committee so that the school/school division will have the information needed to develop an accurate/appropriate budget as well as develop a comprehensive residency program. Please keep in mind that allowable Artists in Education Residency Program budget expenses include **only** the artist's salary, consumable supplies for the workshop participants, consumable supplies for the artist for workshops, travel (at the standard rate per mile) for the artist(s), an honorarium for the artist for one on-site, pre-residency planning day, and Artist Residency Program documentation. Permanent equipment or any other non-consumable material may not be included in the residency program budget. Ineligible expenses will be excluded from the proposed budget.

Responsibilities of the Local Residency Coordinator & Planning Committee

The Local Residency Coordinator(s) will act as the primary contact for all resident or visiting artists. This individual assists each artist with faculty/staff and school/organization procedures and provides written materials necessary to ensure an understanding of the policies and expectations of the school or organization including, but not limited to, the artist's contract for services. Each Local Residency Coordinator is responsible for coordinating the schedules of the artists, teachers and schools/organizations involved, orientation sessions, publicity, documentation, and timely and accurate reporting to the Commission. Therefore, the individual selected must be someone whose schedule is flexible enough to allow for the above responsibilities and who can be available to spend time on-site with the artist during the residency. It is helpful if the Coordinator has a background in the arts and/or arts education. The Coordinator should be prepared to allocate 10-20% of his/her time for the duties associated with the residency. The Coordinator is responsible for financial record-keeping. Someone associated with each school or school division is usually selected to serve as Coordinator. A volunteer(s) from the community may serve as Coordinator(s) as long as he/she is able to be on-site during all residency activities, is available to work with school officials and the artist(s) in implementing the program, and fully understands the needs of the school(s). It is preferable to designate a co-coordinator affiliated with each site to work with a community volunteer co-coordinator. The artist cannot serve as the Coordinator. In some cases the duties can be shared by members of the residency planning committee. If so, the specific responsibilities of each committee member must be carefully outlined before the residency begins. A school administrator (*i.e.*, principal, assistant principal, school division supervisor) may serve as the Local Residency Coordinator as long as a school-based co-coordinator is also designated and listed on the application.

Each Local Residency Coordinator should have knowledge of the materials and requirements of the Commission (handbook, reporting, deadlines, etc.) before the residency begins. Public service announcements, press releases and press conferences ("meet the artist sessions") are also important. The Coordinator is responsible for all program publicity and all funding acknowledgements.

Each Coordinator must ensure that all of the teachers/staff are invited to attend the orientation and planning sessions with the artist(s) prior to the start of the residency. School officials and teachers must be provided with schedules of the activities (including in-service) and program updates as needed. At least one week before the residency the Coordinator should confirm the availability of studio/work space and necessary materials, equipment or supplies requested by each artist(s) for the program.

The Coordinator must provide copies of the contract with the artist(s), residency schedules, and copies of publicity, reports, and any other information requested by the Commission by the published deadlines.

Any change in activities, budget, artists, other personnel, etc. must be approved by the Commission prior to the beginning of the residency. Requests for approval of any change must be in writing. Non-compliance with this policy, or any policy of the Commission, can result in the loss of funding.

Be conservative in fixed scheduling and generous with discretionary time, especially at the beginning of the residency so that the artist does not become overextended. First-time sponsors frequently overlook the need and desirability for a variety of time allowances. In addition to a basic class schedule, time must be allocated for the artist's studio needs, planning, student assessment and program evaluation, presentations, community outreach activities and special projects. Keep in mind that the artist is to be "in residence" for full school days at each participating site during the program.

The artist(s) is **not** responsible for arranging classroom and other residency activity schedules. Additionally, each Local Residency Coordinator must confirm each artist's availability prior to scheduling or re-scheduling any activity. The artist(s) may have other responsibilities or commitments.

The [contract](#) with the artist or artists must be executed by the sponsoring school or organization and must be signed by the authorizing official of the school or organization and the artist prior to the beginning of the residency. A copy of the signed contract must be sent to the Commission well before the residency begins. A sample contract is included in the handbook. Do not contract with an artist prior to receiving written confirmation of the Commission grant award unless the school or organization is prepared to underwrite the entire cost of the residency.

Local Residency Coordinator (sponsor representative) must notify the Commission immediately if the program cannot be completed or if funding must be returned to the Commission. Residency sponsors should not wait until the end of the year to report problems with the residency, budget issues or a balance of grant funds. If returned in a timely fashion, the funding awarded by the Commission can be reallocated to other grant award programs. Residency program budgets should be planned carefully; applicants should not request more funding than needed. Funding will not be "rolled over" from one year to the next. Failure to notify the Commission of changes in any aspect of a residency program (including the budget) can result in the loss of funding and/or jeopardize future grant awards.

Incomplete final reports will be returned to the sponsor. [Final reports](#) must include cash income and expenses, artist and participant statistics, information concerning residency sites, artist and sponsor evaluations, and other information as requested. Non-cash income/expenses may also be reported to the Commission but non-cash contributions may not be included as any part of the local match. Sponsors will not receive the balance of the Commission award until all final report and evaluation forms have been submitted, reviewed, and approved by the Commission. Future grant awards may be jeopardized if final reports are not submitted to the Commission.

Eligible expenses in this program include only the salary for the artist(s), consumable materials for the residency participants, consumable materials for the artist(s) for workshops, travel for each artist (at the standard rate per mile), an honorarium for the artist for one pre-residency on-site planning day, and residency program documentation. Commission funding and local matching funds are restricted and can be used for eligible expenses only. Funds from other Commission grant award programs may not be used to match any portion of residency income. Sponsors must be able to provide documentation regarding the use of any funding designated for this program. Please keep copies of all receipts for residency materials, payments made to resident and visiting artists, travel expenses for the artist(s), etc., on file.

Checklist for Local Residency Coordinator(s) & Planning Committee

Prior to submitting an application to the Commission the Local Residency Coordinator(s) and members of the planning committee should interview and select the residency artist(s) from the [Artist Roster](#). Upon selection, the full Planning Committee, including the artist(s) should meet to develop the residency plan/goals/strategies and implementation/assessment and evaluation components as well as other application information and finalize residency components to ensure

program supplements the school's program of regular arts education instruction. Immediately before the residency, the planning committee should review all residency goals/objectives, components, etc., and final arrangements.

- Set up a pre-residency planning day - during the fiscal year of the grant award and prior to the residency - for the artist(s) and the members of the planning committee to negotiate all final arrangements and to develop the schedule of required residency components
- Determine student "core group" participants who will work with the artist(s) on a regular basis in a minimum 10 sessions (the core group can be made up of students who have requested an opportunity to participate or who have indicated an interest in further training, TAG students, etc., but should not be limited to TAG students)
- Finalize and confirm the schedule in order to ensure sufficient time for the students, teachers, and artist(s) to work together, and for adequate studio time for the artist(s) to develop and pursue personal work
- Arrange for a faculty/staff orientation to introduce the artist and residency program concept to the school and community (the public should be invited)
- Develop teacher/staff workshop (at least one) as a required component of (information provided by the artist can be incorporated into the curriculum)
- Develop workshop or performance/exhibition for parents/community
- Execute a contract with each artist outlining the residency components, expectations, schedule, payments, ownership of works of art created during the residency, etc. (a signed copy must be sent to the Commission well before the residency begins)
- Prepare and distribute publicity materials/press releases (biographical and program information and photographs should be requested from each artist)
- Ensure adequate studio, rehearsal, and/or office space for the artist's personal work and for consultations with workshop participants
- Serve as liaison with all artists, residency participants, and school officials
 - Provide information about school policies, use of facilities, fee payments, materials/supplies, etc.
 - Ensure the professional treatment of all artist(s)
 - Assist with housing arrangements for each artist as needed
- Serve as liaison/contact person with the Virginia Commission for the Arts and prepare/submit [final report and evaluation](#) to the Commission no later than June 15, 2006.

Responsibilities of the Artist(s)

Each residency artist is to be contracted by the residency sponsor as a practicing professional for a residency in a school setting. Artists and residency sponsors should be aware that the resident (or visiting) artist's position is not for the purpose of teaching formalized visual art, music, dance, etc., classes but rather for creating art with the participants and sharing his/her perspective as a practicing artist. The artist(s) should serve as a catalyst in the creative process and as a resource for arts faculty/staff, general classroom teachers, and the community.

The artist's specific schedule of activities will vary according to the type and length of the residency. The artist must be "in residence" for full school days. The artist is expected to work directly with the students/participants and conduct at least one formal workshop for faculty/staff members. The artist should develop community activities which are open to the general public. Up to 50% of the residency must be set aside for the artist to devote to his/her work (**on-site**). On-site studio time is one of the required components and must be included in all Commission-funded residencies at each participating site. Although it can be interesting for students and faculty to be able to observe artists during the studio time component, it may not be practical or useful depending upon the artistic discipline. Artists need not be accessible to students and faculty during the studio time component. Studio time, however, must take place at the school during the regular school day.

Residency sponsors should ensure adequate time for each participant to be involved in the hands-on process of "making" art. This may be difficult to achieve during the short-term residencies. Sponsors, however, should strive for involving the participants in the creative process.

Commission-funded artist residencies must include the following components at each participating site:

- Intensive workshops (10 sessions for the student "core group")
- Exhibition/performance/reading (public activity/ies)
- Studio/rehearsal time (on-site) for each artist at each site
- Formal workshop for teachers
- Lecture/demonstrations (general student workshops)
- Assembly (for students and general public)

The formal workshop for teachers provides a forum for ideas, the development arts programming beyond the residency and planning for future residencies. All teachers and staff members should be encouraged to participate in the workshop. Resource materials prepared by the residency artist(s) should be made available to the teachers/staff to aid them in the development of classroom and follow-up activities. In addition to attending the workshop specifically designed for faculty/staff, classroom teachers must be present during **all** residency activities involving their students. The artist should not be expected to be responsible for student discipline.

The artist should not be expected to handle administration for any aspect of the residency program. The Local Residency Coordinator is responsible for **all residency program administration**.

The artist must work with the Local Residency Coordinator(s) and planning committee to develop press materials, a residency schedule, materials/supplies lists, residency program evaluation materials, etc.

Checklist for Artists

Prior to the residency sponsor's submission of the application to the Commission the artist should meet with the Local Residency Coordinator(s) and other members of the planning committee to discuss the school's needs, prepare goals/strategies, program budget including materials, residency components, evaluation, in-service, participants, publicity, etc. Details concerning scheduling and contracts should be addressed after the sponsor has received written notification of funding by the Commission. Prior to the residency each artist should review the residency plan, confirm the availability of necessary consumable materials, confirm scheduling, etc.

Further, each artist should:

- G** Be familiar with the policies and procedures of the school or organization concerning fee payments, scheduling, facilities, etc.
- G** Review and sign the contract with the residency sponsor (keep a copy for your files)
- G** Verify the purchase of all necessary consumable supplies for workshops and the availability of equipment/facilities with each Local Residency Coordinator prior to the beginning of the residency
- G** Work with each Local Residency Coordinator and the planning committee to confirm specific program activities for the core group(s), other student groups, faculty, and community
- G** Develop workshop presentations which include the discussion of cultural, historical and critical aspects of the art form as well as its production/performance
- G** Demonstrate the basic elements, principles and techniques of the art form in order to build a foundation for future involvement in the art form
- G** Provide opportunities for all participants to experience firsthand the creative and intellectual processes involved in the art form
- G** Develop a presentation (performance/exhibition) for the students/participants, staff and community
- G** Develop a presentation (with written materials) for a faculty/staff orientation session and the faculty/staff workshop
- G** Reserve adequate time to pursue individual work on-site when planning the residency program components
- G** Be available to assist the Local Residency Coordinator and arts teachers with planning and implementing arts education programming for the future
- G** Remain flexible and make every effort to adjust the schedule if necessary
- G** Complete/return the [artist evaluation](#) to the Commission by June 15, 2006

Responsibilities of the Staff of the Virginia Commission

The Commission's Arts in Education [Grants Officer](#) is available to assist the artist and the residency sponsor in a variety of ways. The staff maintains files on each of the current residency programs and maintains contact through regular correspondence, telephone calls, e-mail and site visits. The staff reviews residency materials for artists and sponsors. Commission staff will schedule site visits when possible.

The staff can also provide printed materials on the [National Endowment for the Arts](#), arts education advocacy groups, arts education publications and resources, statewide arts education partnerships, and information concerning previous/current Artist Residency Program sponsors, as well as information about other programs available for schools and educators. Assistance with program development, artist selection and scheduling, and grant proposal preparation can be provided. Commission staff is also available to serve on conference panels, conduct workshops, and meet with planning committees.

The Commission can provide the following:

- Technical assistance/program information for sponsors and artists
- Assistance with residency planning and implementation
- Information about funding, residency coordinators, and resident artists for publicity purposes
- Assistance with orientation and grantsmanship skills for the Arts in Education Programs
- Arts in Education Program application forms, Arts in Education and general Commission publications, final report and evaluation forms
- Support for the planning and development of basic arts education in the curriculum of all elementary and secondary schools in Virginia
- Information concerning arts education publications, arts education advocacy and networking, and special arts education projects
- Assistance with communication between artists and residency program sponsors
- Support for studio time and facilities for the artist(s) to pursue personal artistic projects
- Promotion of equal opportunities in the arts for individuals with disabilities, people of color and special constituencies

Publicity/Public Relations

Publicity can promote community-wide involvement in the activities of the residency and will stimulate interest in the artist, the art form, school activities, and the residency concept. Each sponsor should develop a press kit which includes a glossy black and white photograph of the artist working in a residency (if possible), a biography of the artist(s), a press release (with the local on-site coordinator specified), and an up-to-the-minute schedule of events which can be observed by members of the media. Information concerning the school's other arts education instruction may also be included in the press kit. Each Local Residency Coordinator is responsible for publicity, however the artist(s) and the Coordinator should work together to prepare

background materials.

Contact the various arts/civic/service organizations in the community and note the public relations contact person for each group. Inquire about newsletters or other publications (and deadlines) the group publishes. Frequently they will publicize the residency program and/or offer to host the artist in a public presentation.

Each Local Coordinator should contact local newspapers, television and radio stations, local arts councils, service organizations, etc., before the residency begins. Keep the media apprised of the residency components and update the residency schedule as needed. Always inform the media in writing well in advance of deadlines. Be clear and concise in all press releases and include all pertinent points. The Commission can provide a list of print media in the school's region upon written request.

The artist(s) might consider accepting opportunities to speak, demonstrate or show slides of personal work to the community. The artist should be familiar with all aspects of the residency and should work with the Local Coordinator to prepare any presentation.

[An acknowledgement of the financial support of the Virginia Commission for the Arts, the National Endowment for the Arts, as well as other agencies, foundations, organizations and any individuals who have contributed to the residency program must be included in all public announcements.](#)

Artists should prepare an outline of specific points to address during interviews in consultation with each Local Residency Coordinator. Specific examples which demonstrate the need for and value of arts education and access to arts experiences should be cited.

Always provide up-to-the-minute schedules of residency activities to members of the media.

The purpose of this program is to supplement basic, sequential arts instruction taught by certified arts specialists. The program can encourage members of the community to become involved with the schools as observers or participants in arts events. Participating schools should stress the importance of the inclusion of a sequential program of arts education in the basic curriculum of a school or school division. The Artist Residency Program **may not** substitute for curriculum-based, sequential arts instruction delivered/taught by certified (endorsed) arts specialists.

Notify the media about all residency activities, events, performances/exhibitions, workshop sessions, etc. Each sponsor should prepare and send written materials to the media before scheduling a visit to the school or an interview with an artist. Background material regarding the artist's professional and residency experience, arts instruction at each school, school personnel, student participants, etc., should be prepared prior to the start of the residency program.

Submit all press releases and other press materials well in advance of the start of the residency program. Consider inviting members of the media to the first event, such as a faculty/staff/parent orientation.

School board members, parent/teacher groups, school administration members, state officials, Commissioners, members of the General Assembly, etc., should be invited to all residency activities.

Publicity Checklist

- Acknowledge the financial support of the Virginia Commission for the Arts and the National Endowment for the Arts in all public statements, written materials, announcements ([camera-ready logos in a variety of sizes are available upon request and on the Commission's web site](#)) and web sites
- Acknowledge all other sources of financial support
- Maintain a list of local newspapers and radio/television stations providing public service announcements and provide announcements in the proper format in a timely fashion
- Address the following in all press releases: Who? What?, When?, Where?, Why?, How?
- Provide black and white photograph(s) of the artist(s) and/or residency activities in press kits
- Develop several news releases that target particular audiences
- Invite members of the media to visit the site and interview the artist(s), students and teachers
- Develop a residency follow-up press release describing accomplishments, funding sources, community partnerships, success stories, etc.
- Keep a record of successful publicity efforts for future reference
- Find out how the public became aware of the program and cultivate these publicity avenues
- Do not underestimate "word-of-mouth" communication and encourage participants to share experiences

Members of the Virginia General Assembly, as well as [Arts in Education Advisory Panel](#) members, [Commissioners](#), and school officials should be invited to all events and included in all residency program mailings and press releases.

Acknowledge the financial support of the
Virginia Commission for the Arts
and the
National Endowment for the Arts

Program Evaluation and Student Assessment

Residency/Project Evaluation

Evaluation is a logical, structured way to ascertain or calculate. The focus of an evaluation may be on results (*i.e.*, effects on the participants) or on procedures (*i.e.*, administration, structure, communications) or on both. Generally, agencies and other funding sources speak of program evaluation: determining the effectiveness of the program. The purpose of an evaluation, however, may be to determine ways to strengthen a residency or project by gathering information for planning purposes, determining if goals and objectives have been met and setting new goals, determining short- and long-range impact, and by examining the value of the content.

A comprehensive evaluation would include questionnaires designed to gather both quantitative and qualitative information from student participants, school personnel, parents, artists, consultants and a discussion of the results of the residency or project relative to the residency's goals and objectives. Residency or project documentation such as videotapes, portfolios, journals, photographs, web site content, anthologies, lesson plans, etc., is essential for planning and archival use, as well as for future use as instructional material.

To ensure a long-term, sustained impact on instruction and the school community a planning team should develop follow-up lessons, activities and educational strategies designed to build on the content and outcomes of the residency or project.

A well-planned residency or project evaluation will provide a comprehensive profile of the goals, objectives, and results of a residency or project. The residency program or project evaluation component must be an integral part of every residency or project.

Assessment of Student Learning and Growth

A process by which student learning and growth can be determined must be part of a comprehensive residency or project evaluation. This process or assessment should test comprehension and understanding and the ability to utilize and apply information, and it should identify changes in ability or behavior as a result of the educational experience.

Assessment can be done through a variety of tools and methods ranging from informal to formal: student journals, observation, controlled observation, portfolios, pre- and post-testing, etc.

A glossary of assessment terms follows.

Glossary of Assessment Terms

Alternative Assessment - Generally, any kind of assessment technique other than traditional norm-referenced or criterion-referenced pencil-and-paper tests.

Assessment - A careful examination of what a student knows and is able to do.

Benchmark - A sample of work that illustrates a category or score on a scoring rubric.

Criteria - A statement of the most valued characteristics of a performance.

Criterion-Referenced Test - A test including questions based on what the student was taught to measure how much the student learned from that instruction. These tests measure a student's mastery of specific objectives of an educational program. The format can vary but these tests usually use multiple choice or essay questions, or a combination of both.

Curriculum Alignment - The degree to which a curriculum's scope and sequence matches a testing program's evaluation measures, thus ensuring that teachers will cover material on the test.

Evaluation - Using collective information (assessments) to make informed decisions about future activities and programs.

High-Stakes Testing - Any testing program whose results have important consequences for students, teachers, schools, and/or school divisions. Such stakes may include promotion, certification, graduation or denial/approval of services or opportunities.

Norm - Distribution of scores obtained from the norm group. By definition, it is the midpoint of performance of the students in the norm group: 50 percent of them score above the norm and 50 percent below. Also called a median score.

Outcome - An operationally defined (*i.e.*, something that can be measured), educational goal. Usually a culminating activity, product or performance.

Performance-Based Assessments - (also known as authentic assessments) Items or tasks that require students to apply knowledge in real-world situations. It may call for writing or solving problems or completing an experiment. It is judged against established criteria.

Performance Tasks - Assessment tasks that require students to apply what they have learned.

Portfolio - A representative collection of a student's work, including evidence that the student has evaluated the quality of his/her own work. A file of student work centered on a topic or content area. Used as an assessment technique where specified contents of portfolios are reviewed according to established criteria to determine the level of student performance and progress.

Rubric - A (red) rule for conduct or a set of directions to follow. An established set of scoring criteria that can be used to evaluate/rate a student's performance on tests, portfolios, writing samples, or other performance tasks which is organized in increasing levels of instruction.

Sampling - A way to get information about a large group by examining only a small number of the group or by giving all members segments of the test. When conducted properly, the results are considered highly reliable.

Definitions above developed by Steven Schuman in cooperation with the Council of Chief State School Officers directed project, the State Collaborative on Assessment and Student Standards (SCASS). Portions modified from Hymes, D., Chafin A. and Gonder, P. (1991) *The Changing Face of Testing and Assessment: Problems and Solutions* & Hart, D. (1993) *Authentic Assessment: A Handbook for Educators*.

Artist Residency Program

Sample Contract

This agreement encompasses the terms of the contract between the residency artist and residency sponsor. It includes the number of full school days and the dates of the residency; the number of hours per week scheduled for the required components of the residency: student workshops and core group workshops; teacher workshop(s); on-site studio time for each artist; and public performances/exhibitions. The daily honorarium to be paid to the artist and the total fee paid to the artist, reimbursable travel expenses (if applicable), and maximum amount allowed for travel, consumable materials or supplies budget and conditions regarding the purchase of consumable materials or supplies, any other special requirements or circumstances of either the residency artist or the residency sponsor are addressed. A schedule of all activities is attached.

_____ and _____
(name of artist) (residency sponsor)

agree to the terms specified below and in any attachments:

\$The artist will be compensated \$_____ for one on-site pre-residency planning day.

\$The artist will be compensated \$_____ per full school day for _____ days.
(daily rate) (# of days)

\$The artist's agreed upon total compensation is \$_____.

\$The residency will begin on _____ and continue through _____.
(date) (date)

\$Travel expenses of up to \$_____ will be reimbursed upon completion of all residency activities and submission of the residency sponsor's required travel expense report to the sponsor.

Commission-funded residencies must include the following components:

_____ (give number of sessions) Student Core Group Workshops (at least 10 sessions)
_____ (give number of workshops) General Student Workshops
_____ (give number) Teacher/Staff Workshop/s (at least one)
_____ (give number) Public Activities (at least one)
_____/_____ (hours per day/per week) On-Site Studio Time for the Artist

Other agreed-upon activities include:

_____ Pre-Residency Planning Day

' A copy of the complete schedule of all residency components and activities is attached.
continued...

The residency sponsor (Local Residency Coordinator) is responsible for the following:

- ☒ Scheduling All Residency Activities
- ☒ Purchasing Consumable Materials/Supplies
- ☒ Coordinating All Facilities
- ☒ Coordinating Payment(s) to Artist(s)
- ☒ All Residency Program Publicity
- ☒ Scheduling/Arranging Staff/Artist Orientation
- ☒ In-House Notice of Activities
- ☒ Expense/Income Documentation
- ☒ Preparing/Submitting Final Reports/Evaluation
- ☒ Complying With All Commission Policies

Special requirements and/or conditions for equipment, housing, scheduling, ownership of works of art created during the residency, etc., are as follows:

The residency artist and residency sponsor will not be held responsible for terms or conditions other than those included in this agreement.

_____ (artist)	_____ (signature of residency sponsor authorizing official)
_____ (social security number)	_____ (school/school division/organization)
_____ (address)	_____ (address)
_____	_____
_____ (telephone number)	_____ (telephone number)
_____ (date)	_____ (date)

NOTE: Both parties must keep a copy of the signed agreement on file. A copy of the fully executed (completed/signed) agreement must be sent to the Virginia Commission for the Arts before the residency begins. Contracts may not be executed with any artist who was not included in the original proposal and who is included in the Commission's current [Artist Roster](#). Changes in residency personnel, activities, use of funding, etc., may not be made without prior approval of the Commission.

Arts & Education Resources

Associations & Organizations

ArtsEdge

John F. Kennedy Center for the Performing Arts

2700 F Street, N.W.

Washington, D.C. 20566

202.416.8876 (fax)

Arts Education Partnership

Council of Chief State School Officers

One Massachusetts Avenue, N.W., Suite 700

Washington, D.C. 20001-1431

202.326.8693

202.408.8076 (fax)

aep@ccsso.org

Association for Supervision & Curriculum Development

1703 North Beauregard Street

Alexandria, VA 22311-1714

703.578.9600

703.575.5400 (fax)

info@ascd.org

Brain Connection

Scientific Learning, Inc.

300 Frank H. Ogawa Plaza, Suite 500

Oakland, CA 94612-2040

www.brainconnection.com/

Council of Chief State School Officers

One Massachusetts Avenue, N.W., Suite 700

Washington, D.C. 20001-1431

202.408.5505

202.408.8072 (fax)

Education Commission of the States

700 Broadway, #1200

Denver, CO 80203-3460

303.299.3600

303.296.8332 (fax)

ecs@ecs.org

Education Testing Service

Office of State & Federal Relations

1800 K Street, N.W., Suite 900

Washington, D.C. 20006

202.659.0616

202.659.8075 (fax)

DCO@ets.org

Education Testing Service Worldwide

MS 61-L Rosedale Road
Princeton, NJ 08541
001-609-683-2328
001-609-683-2366 (fax)
internationaldevelopment@ets.org

Foundation Center (Washington, D.C.)

1627 K. Street, N.W., Third Floor
Washington, D.C. 20006-1708
202.331.1400
202.331.1739 (fax)

George Lucas Educational Foundation

P.O. Box 3494
San Rafael, CA 94912
415.507.0399
415.507.0499 (fax)
edutopia@glef.org

Mid Atlantic Arts Foundation

201 North Charles Street, Suite 401
Baltimore, MD 21201
410.539.6656 (voice)
410.539.4241 (tdd)
410.837.5517 (fax)
maaf@midatlanticarts.org

Music Educators National Conference

The National Association for Music Education
1806 Robert Fulton Drive
Reston, VA 20191
800.336.3768
703.860.4000

National Art Education Association

1916 Association Drive
Reston, VA 20191-1590
703.860.8000
703.860.2960 (fax)

National Assembly of State Arts Agencies

1029 Vermont Avenue, N.W., Second Floor
Washington, D.C. 20005
202.347.6352
202.737.0526 (fax)
nasaa@nasaa-arts.org

National Association of Elementary School Principals

1615 Duke Street
Alexandria, VA 22314
800.386.2377
703.684.3345
naesp@naesp.org

National Association of Secondary School Principals

1904 Association Drive
Reston, VA 20191-1537
703.860.0200

National Association of State Boards of Education

277 South Washington Street, Suite 100
Alexandria, VA 22314
703.684.4000
703.836.2313 (fax)
boards@nasbe.org

National Center for Education Statistics

1990 K Street, N.W.
Washington, D.C. 20006
202.502.7300

National Dance Association

1900 Association Drive
Reston, VA 20191
703.476.3421
703.476.9527 (fax)

National Endowment for the Arts

1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506
202.682.5400
202.682.5430 (TT)

National PTA

330 North Wabash Avenue, Suite 2100
Chicago, IL 60611
312.670.6782
800.307.4782
312.670.6783 (fax)

National School Boards Association

1680 Duke Street
Alexandria, VA 22314
703.838.6722
703.683.7590 (fax)

New Horizons for Learning*The Building*

P.O. Box 15329

Seattle, WA 98115

206.547.7936

206.726.0218 (fax)

Institute of Education Sciences

U.S. Department of Education

400 Maryland Avenue, S.W.

Washington, D.C. 20202

800.USA.LEARN

customerservice@inet.ed.gov**President's Committee on the Arts & Humanities**

1100 Pennsylvania Avenue, N.W., Suite 526

Washington, D.C. 20506

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Virginia Museum of Fine Arts

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Wolf Trap Institute for Early Learning Through the Arts

1624 Trap Road
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Quotations about the Arts, Imagination, Learning, Creativity

If knowledge can create problems, it is not through ignorance that we can solve them.

Isaac Asimov

Life is like music; it must be composed by ear, feeling, and instinct, not by rule.

Samuel Butler

Creativity is the ability to see relationships where none exist.

Thomas Disch

The best way to predict the future is to create it.

Peter Drucker

The mere formulation of a problem is far more often essential than its solution, which may be merely a matter of mathematical or experimental skill. To raise new questions, new possibilities, to regard old problems from a new angle requires creative imagination and marks real advances in science.

Albert Einstein

Imagination is more important than knowledge.

Albert Einstein

No amount of skillful invention can replace the essential element of imagination.

Edward Hopper

Curiosity is one of the most permanent and certain characteristics of a vigorous mind.

Samuel Johnson

Creative activity could be described as a type of learning process where teacher and pupil are located in the same individual.

Arthur Koestler

An essential aspect of creativity is not being afraid to fail.

Dr. Edwin Land

I would teach children music, physics and philosophy, but most important, music, for in the patterns of music and all the arts are the keys of learning.

Plato

Creativity represents a miraculous coming together of the uninhibited energy of the child with its apparent opposite and enemy, the sense of order imposed on the disciplined adult intelligence. **Norman Podhoretz**

The real voyage of discovery consists not in seeking new landscapes but in seeing with new eyes.

Marcel Proust

We use a mirror to see our face and the arts to see our soul.

George Bernard Shaw

I have learned throughout my life as a composer chiefly through my mistakes and pursuits of false assumptions, not by my exposure to founts of wisdom and knowledge.

Igor Stravinsky

A person with a new idea is a crank until the idea succeeds.

Mark Twain

Science and art each represent enduring, complementary human attempts to wrestle with, resolve, or at least clarify the most enduring questions on the human condition.

George Klein

The hunger for a broad view of knowledge, and for insight into those fundamental questions that cut across art and science, remains as ardent as ever.

Howard Gardner and Mihaly Csikszentmihaly

There is nothing more notable in Socrates than that he found time, when he was an old man,

to learn music and dancing, and thought it time well spent.

Michel de Montaigne

I didn't think; I experimented.

Wilhelm Roentgen

Fine art is that in which the hand, the head and the heart go together.

John Ruskin

When members of a society wish to secure that society's rich heritage they cherish their arts and respect their artists.

Maya Angelou

One must still have chaos in oneself to be able to give birth to a dancing star.

Friedrich Nietzsche

Music is the divine way to tell beautiful, poetic things to the heart.

Pablo Casals

Music . . . can name the unnamable and communicate the unknowable.

Leonard Bernstein

Music is the art of thinking with sounds.

Jules Combarieu

There is no truer truth obtainable By Man than comes of music.

Robert Browning

Music is well said to be the speech of angels.

Thomas Carlyle

*What theatre does is to return the source of magic to the human realm. . . .
It reminds you that there is a magic of the imagination
that you can actually have at your fingertips.*

Tony Kushner

The life of the arts are far from being an interruption or a distraction in the life of a nation.

The arts are closer to a nation's purpose and are a test of the quality of a nation's civilization.

John F. Kennedy

The great instrument of moral good is imagination.

Percy Bysshe Shelley

*Dance like no one is watching. Sing like no one is listening.
Love like you've never been hurt and live like it's heaven on Earth.*

Mark Twain

Everything you can imagine is real.

Pablo Picasso

*The quality of civilization can be measured through its music, dance, drama,
architecture, visual art, and literature.*

Ernest L. Boyer

Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world.

Albert Einstein

Music takes you to a place where time doesn't exist and gravity doesn't exist and fear doesn't exist . . .

Carlos Santana

The man who has no imagination has no wings.

Muhammad Ali

*Singing has always seemed to me the most perfect means of expression.
It is so spontaneous. . . . Since I cannot sing, I paint.*

Georgia O'Keeffe

Imagination is not a talent of some men but is the health of every man.

Ralph Waldo Emerson

A talent for drama is not a talent for writing, but is an ability to articulate human relationships.

Gore Vidal

You cannot depend on your eyes when your imagination is out of focus.

Mark Twain

Art establishes the basic human truths which must serve as the touchstone of our judgment.

John F. Kennedy

*Only in men's imagination does every truth find an effective and undeniable existence.
Imagination, not invention, is the supreme master of art as of life.*

Joseph Conrad

